

Comic Fandom Monthly

THE MAGAZINE OF COMIC BOOKS AND RELATED FIELDS FIFTY CENTS

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REVIEW: 75 YEARS OF THE COMICS

It is the fate of most new art forms to be greeted with derision. The laughter has been longest and loudest against the comics. No other form (except the movies) hold such fascination and appeal for the general public, none is so American in its expression, yet none has suffered so much neglect, scorn and ignorance from the American Art establishment.

--Maurice Horn, 1971

Perhaps comics art may never achieve the popular recognition that the students of the field know it deserves, but no one will be able to blame the New York Cultural Center or Maurice Horn for that injustice. The man and the museum set New York on it's collective ear with the *75 Years of Comics Exhibit* running through November 7. The 2 month, 300 piece exhibit drew packed houses and packed houses drew the media, which in turn drew more packed houses. It is a rare occasion indeed when an exhibit--or any form of entertainment for that matter--can draw rave reviews from the great "unwashed", favorable ink from the media, and be pleasing to the people within the field. If you weren't at the exhibit, you missed one of those rare occasions.

The exhibit, broadly organized into five categories, was a media bonanza. Any journalistic organization worth it's salt was at the press dat. Yes, Virginia, even the *The New York Times* was there. The same *New York Times* that has snubbed it's nose at comics for years. *The Daily News* was there as were foreign and domestic papers in droves. The wire services saw fit to cover it. The three national networks were there and ABC-TV was so overwhelmed by viewer response they came back again. The local RKO outlet saw such a response to the exhibit they promptly booked the consultant, Maurice Horn, to appear with Burne Hogarth, Stan Lee and others on a prime time (10:30 pm) discussion on comic art. The national magazines found a story at the museum, and New York's entertainment review, *Applause*, gave the display a big spread. The center also drew in the foreign fanzines. Michel Gregg, editor of Belgium's *Tin-Tin Magazine*, came to New York to cover the "75 Years of Comics" personally. *New York Magazine*, an influential magazine devoted to the New York resident, touted the display two weeks before it opened. Possibly echoing the claims of Spiro Agnew, the powerful eastern media drew in the people.

Drew is not the word. Perhaps I should

say the media brought half of New York's 8 million to the 5-story Cultural Center (nee The Huntington Hartford Galleries). Suffice to say, the people drawn for the exhibit would have filled the Coliseum across the street, several times over. Centrally located on Columbus Circle and 57th Street (and for all you non-New Yorkers, if they wanted the center any more centrally located they would have to have measured), the display not only drew the interested people, but the New Yorkers just walking around looking for something to do. Yes, the people came, and all kinds of people. The exhibit drew the so called beautiful people, now better known as the *radical chic*, and the white collars, and the blue collars. They drew couples, family groups, kids, teenagers, middle americans, and silent Americans and liberal Americans. "75 Year of Comics" showed every bit of a diversified audience, as the comics themselves showed. And then some. The intellectuals came. They came, and perhaps left with the same derisive attitude with which they came, but they came. *(In the long run, in my own opinion, this may be the display's biggest contribution to the field. The egg-heads, whiz-kids, brain-trusts, call them what you will, all came. When you convince the intellectuals of something, you've done a good deed. Convince intellectuals to recognize comics as an art form, and you've convinced the country. They make the opinion of this country.)*

My first appearance at the exhibit was on press day. I got my story and left. But I made sure I went back, to talk to the visitors. I went at supertime, a time when most New Yorkers are home or vainly attempting to get there. New York might well be slowest from 6 pm to 7pm. After work, before theatre. But not at the New York Cultural Center this day. The galleries were jammed. And the people were enjoying themselves. Everyone had their own favorites. The most popular, of course, was the section entitled "Man and Superman". The humor section, "The Great Tradition" also went over well. "The Current Scene" and the "Heroic Period" seemed well-appreciated. As you might expect, "The Far-Away and Farout" section which contained the undergrounds was the most controversial. The age of the audience was hard to gauge. I'd say, perhaps thirty-five, but that's really misleading.

Almost everyone I talked to was pleased. With 300 pieces it was hard not to find some

things to satisfy you. The kids loved it, and so did the parents, but there was more of the by-gone days remembrances. One family I went around the exhibit with were typical. The husband was off from work and brought his kids and wife to Radio City Music Hall for a movie. After the movie, they had dinner and were heading home when the son recalled hearing of the exhibit and convinced the father to trek the seven blocks to the center. You tell a 7 year old kid he can't go to see comics! He liked Superman and Batman pieces the best, but was bored by *Dream of the Rarebit Fiend* and *Kin-der Kids*. He'll learn. His sister, 9 year old Linda, was particularly enthralled by *Krazy Kat*.

"I just love Offisa Pupp, he's my ver-ry favorite!"

This warmed this Herriman freak's heart but how did she know of *Krazy Kat* at the tender age of nine?

"They're on TV every Saturday morning. I get up early to watch them," she said.

"I didn't know that," said dumb reporter. I left for a second to write it down so I wouldn't forget. I cursed myself for not knowing about it sooner. Rejoining them I engaged the father and he said this:

"Never been too much of a comic fan really. I guess I read them as a kid, but once I started working (at 16) I stopped reading them. Today the only cartoonist I know is Bill Gallo (N.Y. News Sports Cartoonist) and that guy who usta draw for the *Telegram* (a now defunct New York daily). Y'know the one who drew the Dodgers (The then Brooklyn now Los Angeles ball team) like bums..."

"Willard Mullin, you mean" I said.

"Yeah, that him" he said, "but he retired, so I guess Gallo's the best today. Although this guy here isn't bad (pointing to a Jack Kirby *Thor*). I dunno, I guess I'm just not a comic fan too much any more..."



The "Brooklyn Bum" the look of Bklyn. Dodgers.

Personally, being a sports fan, I must admit he picked the best sports cartoonists. Mullin is the acknowledged best sports cartoonist of the 20th century (he received an award for that reason in 1970), and Bill Gallo is today's best. He seemed truly apologetic about not finding much in comics. His fondest memories of comics will always be a Willard Mullin Brooklyn Bum.

Comics are different things to different people. One elderly couple I talked to saw the *Winnie Winkle* piece from the '20's, and said they still read it. The wife said she cried when Winnie left Bonnaz Fashions earlier in the year. To each his own. Some like soap opera and some like sports, but for almost all Americans comics conjure up memories, or hopes, or desires, or youth, or freedom. It is America.

Intellectuals, you missed the boat.

A catalogue, "75 Years of Comics" was also produced as a supplement. Hardback, with color reproductions of *Little Nemo* and the *Yellow Kid* on the dust jacket. It contains 99 illustrations from the exhibit and runs 122 pages 10 inches by 13 inches, \$9.95, order from *New York Cultural Center, 2 Columbus Circle, New York, New York, 10019*.

Before writing this article, I was confronted with the problem of how to present the display. I chose to talk about the people and ideas of the exhibit, rather than emphasize what was on display. The pieces displayed speak for themselves. We've reproduced as many as possible on this and the 6 following pages. Enjoy.

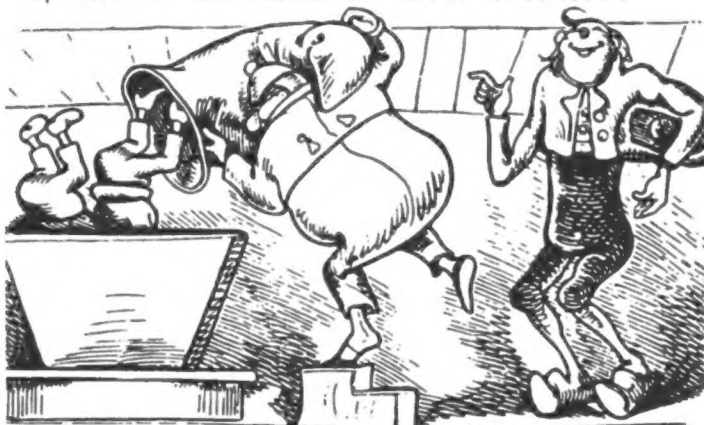
CONT



1. THE KATZENJAMMER KIDS by Harold H. Knerr 1924. A humor staple.

THE HEROIC PERIOD

All through the eighteenth and nineteenth centuries, artists of many countries have labored to perfect a form that would harmoniously combine the narrative elements present in both art and literature. The following illustrations trace the process that eventually led to the creation, at the turn of the century, of this uniquely American-art form: the comics, and their rapid development in the hands of their creators.



#1: IMAGE D'EPINAL, (France), 19 century. #2: MAX UND MORITZ, 1871, Wilhelm Busch, Germany. #3: YELLOW KID, 1896, R.F. Outcault. #4: THE



3



"I tink I could give parlor entertainments fer de '400' or play fer de Patriarch's ball."



"If some pretty girl wot has got a good altogether will pome fer me I'll paint a mood. I'll ask baller girl, she's a peach."



DREAM OF RAREBIT FIEND, 1905, Silas (Windsor McCay.) #5: LITTLE NEMO, Windsor McCay, 1907. #6: LITTLE JIMMY, J. Swinnerton, 1905.

THE GREAT TRADITION OF HUMOR:

Humor in its many forms was for a long time the basic staple of the new medium; the very terms *comic* and *funnies* with which they were nick-named derive from the observation of this simple truth. The great traditions of the comic *comics* reached its heyday in the 20's and in to the 30's when it encompassed not only the rowdy humor of the early *funnies*, but a wide range of themes, from fantasy (KRAZY KAT) to satire (LI'L ABNER.)

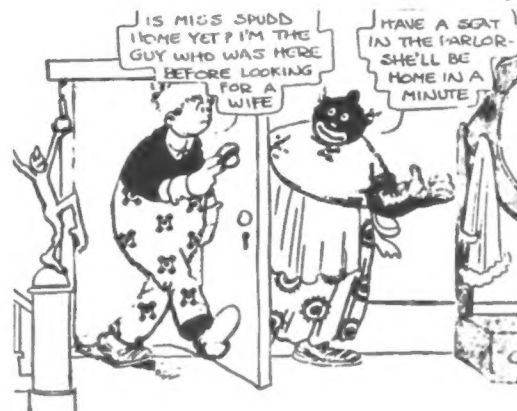
#1: BRINGING UP FATHER, Geo. Mc Manus, 1921.

#2: LITTLE ORPHAN ANNIE, 1921, Harold Gray.

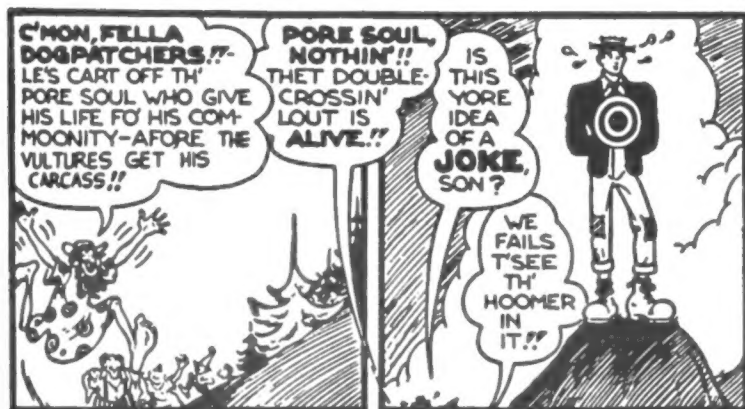
#3: BOOB McNUTT, Rube Goldberg in 1920 strip



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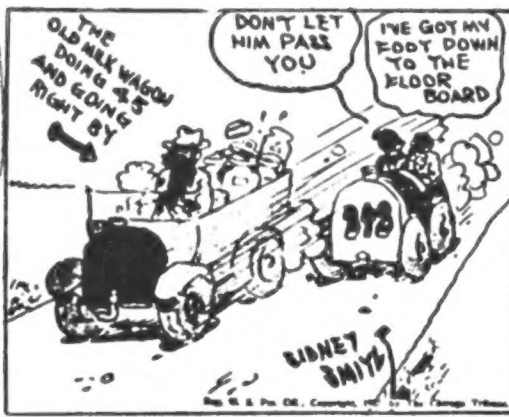


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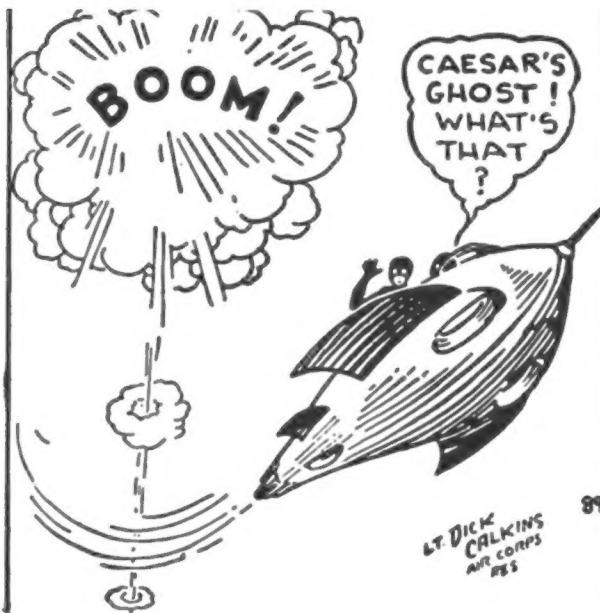
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#1: *THE GUMPS*, Sidney Smith, 1927. #2: *MUTT AND JEFF*, 1930, H.C. "Bud" Smith. #3: Chic

Young's *BLONDIE* from 1933. All were staples of the humor field of the thirties.

MAN AND SUPERMAN

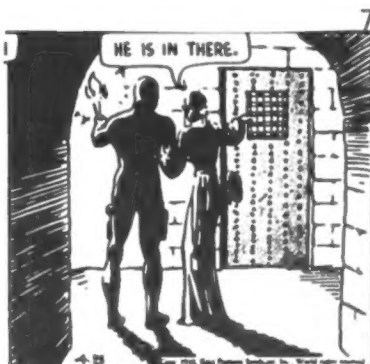


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It was dusk when The Spirit at last found the beautiful Miss Cosmek's apartment.



6



#4: *BUCK ROGERS*, Nowlan & Calkins, 1929. #5: *SPIRIT*, Will Eisner, 1949. #6: Noel Sickles, 1935 on the *SCORCHY SMITH* strip. #7: Lee Falk and Ray Moore on *THE PHANTOM* in 1938.

8

The advent of the adventure strip was the most significant development of the 1930's and the 1940's. The adventure series constituted a radical departure from the early features not only in theme but style. They introduced into the comics a whole gallery of hero images. And their success spawned a new medium: the comic book, whose position was assured with the mighty assist of Super Man and his cohorts of super-heroes.





WHO IS CAPTAIN AMERICA? A WHOLE NATION THRILLS TO HIS DARING EXPLOITS! HIS NAME BECOMES A SYMBOL OF COURAGE TO MILLIONS OF AMERICANS...AND A BY-WORD OF TERROR IN THE SHADOW-WORLD OF SPIES!



6 BUT IT SERVES WELL TO IMPRESS THE SUPERSTITIOUS NATIVES! - LET US NOT WASTE TIME IN IDLE TALK! - MY MEN WILL ESCORT YOU TO MY HUMBLE HOUSE! - I WILL GO ON AHEAD!



5 #1: FLASH GORDON by Alex Raymond, 1938. #2: TARZAN by Harold Foster, 1933. #3: A Simon and Kirby from a 1941 tale of CAPT. AMERICA. #4: Burne Hogarth, 1949, Tarzan. #5: DICK TRACY, 1948, Chester Gould. #6: A tiny piece from an early TERRY AND THE PI-RATES (1935) by Milton Caniff who later left to do STEVE CANYON.

THE CURRENT SCENE

In spite of contributions made by the sophisticated and wryly intellectual strips of the fifties (Peanuts, etc.), there has been, a steady economic erosion, followed by an economic decline, first in the newspaper strip, then in comic books. The paucity of worthwhile new features to come out of the sixties testifies to the desiccation of all forms of comic art.

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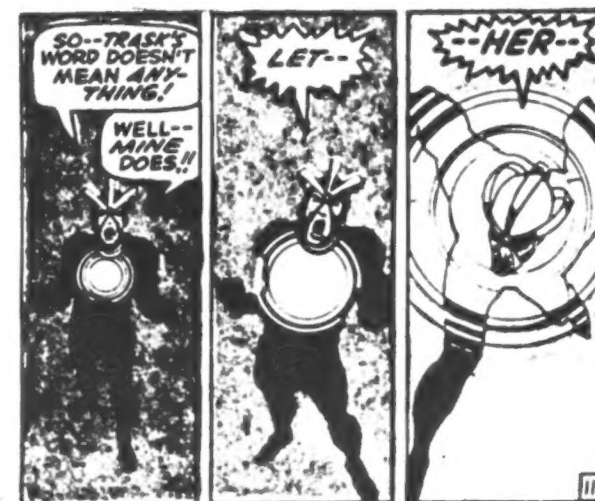
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#1: POGO, Walt Kelly, 1959. #2: PEANUTS, 1967, C. Schulz. #3: BUZ SAWYER, 1950, Roy Crane. #4: B.C., 1959, J. Hart. #5: X-MEN, 1969, Roy

Thomas/Neal Adams. #6: THOR, 1966, Kirby and Lee. #7: BEETLE BAILEY, 1968, Mort Walker. #8: FLASH GORDON, 1967, Al Williamson. 10

THE FARAWAY AND THE FAR OUT



Art, like nature, abhors a vacuum. After 50 years of unrelieved mediocrity, the European comics have reached in the last 2 decades a level of artistic excellence rarely found nowadays in America. Closer to home, the *undergrounds* have renewed the great iconoclastic traditions of the early *funnies* that the establishment cartoonists seem to have abandoned for middle class dullness.

#1: *Modesty Blaise*, 1967, James Holdaway. #2: *Spirou*, 1960, Andre Franquin. #3: *Asterix* by Goscinny/Uderzo, 1965. #4: *Freak Bros.*, 1968, Gil Shelton. #5: *Bernard Prince*, 1969, Greg. #6: *Mr. Natural*, 1967, Robert Crumb. #7: *Rag-Time Billy*, Skip Williamson, 1970.



3

THOSE FABULOUS FURRY FREAK BROTHERS



CONSIGNE : EFFICACITÉ MAIS DISCRETION. SÎTÔT LES INVITÉS ENTRÉS AU PALAIS, JE VEUX VOIR TOUTES LES RUES PARRÉES!



5



6



The Wandering Fan won't be wandering for a while, folks. The doctor's orders are to take it easy for the next few months. I am not to get excited or nervous or to worry about things. Ironically, the free lance writing I talked about last issue has to go for this same period. I have had to step down from my position as editorial assistant on the newspaper to a position of fewer worries, that of a copy boy, which is where I started about a year and five months ago. The key word for my life is gentleness. And the tone of this column is to be gentleness dear friends and readers. No fiery epithets will be hurled from this speaker's post. Our criticisms will be tempered with mercy. Should a comic magazine not please us, we shall attempt to understand that comics are indeed a business, and that not every writer or artist can surmount the industry's in-built obstacles to produce good work. The columnist will probably go stark raving mad in two months.

For this month's column I'll dig in to the mail bag of curses and congratulations and answer some questions and comments.

LET THE HACK FALL WHERE IT MAY DEPARTMENT...

In a missive elsewhere in this issue, Roy Thomas complains about my referring to him as a *comic book hack*. At the time, I was calling Roy one of the most creative people in comics. If someone had listed me among the top twelve men in comics, I wouldn't care what they called me. A wise man once said, *it doesn't matter what they say about you, as long as they spell your name right! Despite my many flaws, I have yet to spell Roy's name wrong.*

Roy's got a point, though. I should have defined my usage of the word better. Actually, I like Don Thompson's definition best. A hack is somebody who sits down and, whether inspired or not, can write. This includes writers like Shakespeare, Dickens, Robert E. Howard, Don Thompson, Tony Isabella, and Roy Thomas. Roy writes a tremendous amount of comics every month. Nearly all of this writing is very good stuff. Roy, can you honestly tell me that all of this writing was done under the influence of inspiration?

Roy Thomas is one of the four best writers in comics. He has proven this time and time again. To narrow down the listing I referred to above, he's one of the six most creative people in comics today. But, Roy, you're still a hack. No offense intended.

CONWAY'S COMPLICATED COMICS CLASSICS DEPT...

Another letter of comment asked me if there was anything I liked about Gerry Conway's writing. Of course, there is. In my first column, I said that he had more potential than any other comics writer and I didn't throw that in to take the sting out of an unfavorable review. Conway is immensely talented. However, he has not been showing much of his talent in his Marvel writing--specifically, *Iron Man*, *Sub-Mariner*, and *Daredevil*.

If I may presume to explain another writer's work, Conway has been writing his trilogy around a theme. Responsibility. The responsibility of power. The responsibility of love. The responsibility of public offices. And he's said some good things. I think this theme of responsibility is such a natural for super-hero comic that I'm amazed that a writer hasn't tried such a trilogy before. It is hurt, though, by the way Conway presents it.

First I think that his plot structure is faulty. Mr. Kline pulls mysterious menaces out of his andriod hat and sets into motion any number of mysterious plans. It's one thing to keep the hero in the dark, but the reader should know what's going on or have a couple of possibilities to think about. There are too many things left unexplained. Why is all this going on, for one? I keep hoping that Conway will pull a super-rabbit out of the hat to convince me that he knew what he was doing all along, but every issue dims that prospect a bit more.

Second, the villains are too unbelievable even in the admittedly unbelievable context of the Marvel universe. A good example is the Slasher in *Iron Man* #41. Or that biologist's nightmare, in *Sub-Mariner* #41, the Rock. These are foes that belong to the camp world of the Mighty Comics group, not the Marvel Comics Group. An intelligent superhero would consider his reputation before taking on these clowns.

Finally, Conway is still over-writing everything. Comics are a visual medium. If you hide the drawings with words--or if those same drawings make the words awkward--you are failing your purpose. As I've said, Conway is saying some good things. He's got to take less time and wordage to say them, though. Otherwise, he is slowing down the story.

So, I do like some of Gerry Conway's wri-

"I don't think having a formula is bad. I think it made Marvel."

ting. His DC work for the mystery and romance books was always good. His Marvel work is not always good, but often has a few good sequences. And, if anybody cares, his one story for *Sgt. Fury* #86 was the best tale in that book since...since...hey, can anybody remember?

WHO SAID I NEVER SAID ANYTHING NICE ABOUT BOB KANIGHER DEPARTMENT...

Another letter writer, responding more to criticisms I made in one of my apazines than to anything I've said in CFM, asked why I never said anything complimentary about Bob Kanigher's work. Well, the opportunity just hasn't arisen recently.

Seriously, Robert Kanigher has and continues to do stories of considerable merit. I could mention handfuls of recent war stories that I enjoyed. The problem is, these stories are hided by dreck like *Lois Lane* #116 that stands out much more blatantly.

Look at *Iron Man* #44. How many bits like "...my hungry heart fibrillates at the sight of her," and "...gulp down these sizzling pizzas from Pompeii" can we be expected to swallow? This story's full of such dialogue. It is easy to forget good work when we have to listen to a man talking to aortas (page eight, panel one).

In his book *How to Make Money Writing For Comic Magazines*--published in 1943 by Cambridge House--Kanigher explains that comic writing is formula writing. I don't necessarily agree, but I will note that formula writing can come in handy, one of the many tools any successful comics writer must master. However, Kanigher's use of formula writing falls short in the two books mentioned. Marvel has a formula unlike anything Kanigher's ever worked with before and he could not handle it. (Before the mail pours in, I don't think having a formula is bad. I think it made Marvel. As long as writers can follow the formula without letting it limit them, I think this Marvel formula is an asset. It gives the group identity. Most of Marvel's writers can and do use the formula as an advantage.) And with *Lois Lane*, Kanigher has a different problem. The book is the most apathetic title on the stands. It has no formula. He's been trying to combine *Green Lantern*, *New Gods* and *Superman* to get a formula but it doesn't work.

I think Kanigher as the man to study to get the basics of comic writing. His stories are usually well-told from a basic visual

standpoint. He develops most of his plots nicely. But, he has a lot of trouble with the words themselves. Read *Son of Tomahawk*, and *Sgt. Rock in Our Army at War*, but watch out for his other stuff. Sizzling pizzas from Pompeii. Hmm....

FANDOM WANTS TO KNOW (BUT IT'S NONE OF THEIR !#@!#! BUSINESS) DEPARTMENT...

As of late I've been doing a lot of hard thinking on what kind of relationship should exist between fandom and the industry. I was doing a lot of hard thinking because I had written an expose column of sorts on the comics industry for *Fantastic Fanzine*. No, it was not an irresponsible article. It was a well-researched and factual article. Though sure of my facts, I did not mention names and companies in the article. My aim was to perhaps prod a couple of people into giving the state of the industry a hard think. You will never see the article. I killed it.

I didn't kill it because it meant I would never get a chance to write comics professionally. The industry may die before that. I had two reasons for killing the article.

Firstly, publishing the article in *Fantastic Fanzine* would involve Gary Groth in whatever occurred after the column appeared. While Gary was willing to share the chopping block with me after reading the piece, I told him he couldn't run it. If I ever decide to write another such column, I will print and distribute it myself. I will be the only target.

There were indications that we'd be targets even before the article was completed. One person accused me of writing the column to feed my own ego. Even if I needed such ego-boosting--and I get all the recognition I need, thank you--I could think of a number of easier ways of getting it. Ways that wouldn't make it extremely difficult for me to ever do the kind of writing I would most like to make a career of.

Secondly, I was convinced by three people whose judgments I usually respect that writing about the bad things in the industry wouldn't help anything, and might hurt. Furthermore, one argued, as a fan writer, I haven't the right to discuss the inner workings of prodom. The latter I don't agree with. As for the former, perhaps they are right, but I feel I have to make some statement before letting this go.

There are bad things in comics. There are bad things in every industry. I don't beli-

THE WANDERING FAN, con't.

even these things can be excused by saying comics are a business. You see, comics are very SMALL business. They are so small that they could disappear overnight. The comics industry needs to be united against the outside forces that threaten it if it is to survive. I'm not suggesting that unity is a cure-all for the industry's ills, but it makes more sense than the people within the industry cutting each other until they'll all bleed to death.

And it should also be noted that only a few people are involved in the bad things going on in comics. Those few should take a good look at what they are doing to themselves and to the comics industry.

CUT YOUR OWN THROAT DEPARTMENT...

Nicholas Von Hoffman does a regular column in *The Washington Post* in which he does nothing but criticize the *Post's* contents. I'd like to try something similar here. However, I will not just criticize what I and other writers say in CFM. I will also put your comments about us up to inspection. It is a double-edged sword, friends.

The big question has to be asked first, though. What are we? Who do I think presented herein are? Or should be?

We're fans, but that term has been misunderstood in the past. We're not fans in the *I have all of your albums and send me a lock of your hair* sense. We like comics. We are interested in the field. We have opinions and the means to present them.

So, I take exception to Roy Thomas' expecting us to be content with mailing pen points and typewriter ribbons to pros. We're already paying them the biggest compliment they have a right to expect. We're buying their work. We're keeping them in business. Not fandom in itself, but all the consumers that make up their readership. And everyone of those readers has the right to express their opinions, whether in a letter to the editor or in the pages of a fanzine. If we like what we buy, then the pros should feel a sense of accomplishment. And if we don't, they should be grateful that we care enough to say so and to keep buying those books. It is not a superior-inferior relationship, Roy. Start feeling that you are better than the people who you produce entertainment for and you will lose them. And shine your own damn shoes.

Some writers have complained that the first issue of CFM read like a bunch of cretins yelling "Hey, gang, listen while I put down the pros." There was an aura of negativity in that first issue, wasn't there?

But I don't think the issue deserved such snipes as "Causticism makes its debut" (I don't mean to single out Roy Thomas here, but his comment sums up most of the unfavorable reviews.) For the most part, I read honest criticism, honestly presented.

I promised I'd criticize the contents of CFM #1. And I will. Starting with my own column. Specifically, my review section. It was not as balanced as it could have been. I passed over some good comics--such as the *Avengers* #92 and *Batman* #235--which did not offer ready comments for those that did. However, my criticism was honest. If I was too blunt or too brief, that is unfortunate. I try to be fair and will attempt to clarify any thing I say--in a later issue if need be--if I'm not sure I made myself perfectly clear. And when I don't, it's up to you to let me know.

I, too, have a couple of complaints about some of the columnists in this zine. Some of them are of a minor nature. For example, I don't think Joe Thomasino should have attacked fantasy fans in his review of Michael Moorcock's *The Knight of the Swords*. His comments were irrelevant to his review. People are not fair game for the critic, only their work. I hope he sticks to the subject in the future.

Some of my complaints are major. The column by Joel Packer and Steve Jenkins strikes me as a major flaw. When you write about some form of entertainment, you have to have a basic love for your subject. Otherwise, your criticism will almost certainly be bitter. Packer's and Jenkins' first column reads as if they despise comics. Worse yet, they get personally insulting in the course of their "criticism". I don't think editor Brancatelli should have printed this column. If it appears in the future, I hope it undergoes drastic changes.

As always, folks, your comments and criticisms are both appreciated and solicited. Write Joe Today.

That's it for this issue, friends. Remember, you can win a page of Jim Steranko *X-Men* art or a Bill Stillwell drawing by winning *The Wandering Fan Descriptive Dreadnought Contest*. But hurry, the deadline is November 1, 1971.

All you have to do is create a new character with a descriptive name and send it to me, Tony Isabella, at 11203 Peony Avenue, Cleveland, Ohio, 44111. I'll leave you with an example...

In a world where fantasy is oft denied, meet the man who talks to leprechauns...BEN DOVER!!!

Good night all.

AN OFFBEAT LOOK AT THE 1971 WORLDCON!

A CFM SPECIAL

Boston. Noreascon, 1971. Enter Wally Stoelting. Essentially a new fan, he sees 1500 people. He gasps. He reels. He grasps for a table to hold himself up and comes up with fourteen brochures that range from the Star Trek con in 1972, to the Venucon in '94. He turns. Four fans advance, each having two boxes full of books held tightly and well in front of their faces so they can't see where they are going (women may have started this art). He flees. He finds someone he knows. Hello they say. He faints.

Waking up, he hears Isaac Asimov speaking saying something about Larry Niven's *Ringworm*. Then, after hearing Larry's rebuttal, a few times, and the answering applause, he faints away again. This time he finds himself in the loving arms of...whoops! He finds his three friends. They greet each other. Masquerade Ball time...

Waking up he sees many wonderous sights many of which left absolutely nothing to the imagination, and some things that left very little to the imagination. I must go to more of these costume balls....Ah, the Star Trek bloopers....I didn't know you cared, Doctor! Then the film program began. *City on the Edge of Forever*, *Forbidden Planet*, *Them*, *The ??? Thing*, a poor version of 2001...Sleep.

Lester Del Rey cutting Harlan Ellison's taped conversation down to size. Yeeaahh!! A beautiful dinner in the Kon-Tiki room... Sure everybody's over 21. Next comes the big Banquet -Hugo Presentations...*Ringworld* wins Hugo....I'll met in Lankhmer slow sculpture (Hooray!)....*Locust* (Hooray)...Fantasy and sf, Dick Geis....Alicia Austin....No award for drama...Leo & Di Dillion...all Hugo winners.

Asimov's a brilliant award presenter, but are his cuts in fun only? Silverberg is an intelligent toastmaster, and witty man. The film showings...

POOR. I could do better, one of my pal's, who is somewhat of a professional almost cried. The temperature....about 80 degrees, except in the hotel, about 65, and the big film room, where it was about 40. But there was good, cold beer.

Now I know why s-f fans are called snobs. It's only a small li'l percentage, but there

are some. One unfortunately is a BNF. The guy seemed intent on insulting everyone, whether he knew them or not. Too bad. Most fans were okay.

My birthday arrives. Couldn't I have at least removed my clothes? Dripping back to room, lady walks in front of me singing to herself. Notices me. Excuses herself. *Lady you didn't take a very GOOD look at me did you?* Peace. Some sleep. Money spent on comix and sf zines.

Beautiful birthday gift from girl. Films galore. Froze to near death. I wanna stay!! He's how old? I gotta have a talk with---you???

The con hotel received applause at the banquet. There were no hassles at all. What is this about the pluperfect of scrod?

Beautifully organized con, except for the film crew. A record 2000 registered, and it doesn't include supporting members.

I doubt whether a pure comics fan would have enjoyed this con. Personally, I'm about half and half. I did okay. Sci-fi fans loved it. And so you can know what it's like to be at a con (I had never been to one before; in fact I only met my first fan this last July 1971) I will now write what I am writing to let you know that you start out at nine in the morning and return about three the next, or six the next, depending on your friends. I had three wonderful friends, or rather two friends and someone closer, which makes big differences at cons, or so I'm told, I do not know. I've never been to one before!

That's about how the con went. Run, run run. And basically have fun. This has not been the usual type of con report. If it is bad, it won't be printed. If it is printed, then tell us, would YOU rather have seen--the same type of report you have seen in the last 450 fanzines that you have read? Thank you and a good evening.

EDITOR'S NOTE: Toronto is the site of the 1973 World Con and Los Angeles runs the 1972 sf fan clave.



Caped-Crusader Type

Drugs Hook Comic Book

By Tony Isabella

Green Arrow, ace archer and social crusader, returns home after a hard day of crime-fighting to find his ward about to stick a needleful of heroin into his arm. The modern American tragedy has finally reached the comic books.

The scene is from the current issue of "Green Lantern co-starring Green Arrow," a 25-cent comic magazine from National Comics, which also publishes the adventures of Superman and Batman.

The tale is the second half of a double-issue story dealing with the effect of heroin addiction on youth.

The story is told in such a hard-hitting style by author Denny O'Neil and artist Neal Adams that Mayor John V. Lindsay of New York has been moved to respond to the first tale with a letter that appears in the current issue.

Lindsay says, in part:

"YOUR UNDERTAKING to impart the horrors of narcotics to our youngsters deserves applause. With the drug epidemic spreading throughout the country, the need for effective campaigns of prevention is ever increasing.

"With this excellent opportunity to reach countless numbers of young people through the comic book media, I would like to convey the following message:

The war against drug addiction has become the most important one within our country. Drugs have risen to the number one spot as the killer of our youngsters. In New York City we have made this combat our top priority, one that will continue and expand. The horrors of withdrawal, the violence, and the degradation of buying drugs, go hand-in-hand with addiction. We must use every means to alert young people to those horrors. And they must do their part to protect themselves and their friends. We must all hang together in this fight."

IN THE TWO-ISSUE story, "Snowbirds Don't Fly" (issue No. 85) and "They Say It'll Kill Me But Won't Say When" (issue No. 86), Green Arrow, who has been travel-

ing around the country with fellow superhero, Green Lantern, returns to his native San Francisco but there finds his ward and onetime partner in crime-fighting, Speedy, is hooked on heroin.

Leaving Speedy to take a withdrawal—a cold turkey—at the home of a friend, the duo go after the pushers. As they battle, they learn something about the dangers of heroin and the causes of addiction.

National Comics demanded that the books be well-researched before O'Neil and Adams were allowed to produce them. The plot was the direct result of "talking to kids in the Phoenix rehabilitation houses, particularly the house in Brooklyn, Borham Hill, which is for adolescents.

"We talked to a number of the adults in upper Manhattan," explains O'Neil, "but we spent a long, long time at Borham Hill, talking with the kids there and the director, whose name is Ron Williams, who's an ex-junkie himself.

"That was only the talking part of the research; then there was the reading part. We both had stacks and stacks of stuff that had been given us by Williams and others, and, on top of that, Neal is involved in a drug-rehabilitation program in his own neighborhood."

A SOLEMN TONE CREEPS into O'Neil's voice as he tells you that "I know junkies. A friend of my wife's came over to kick the habit exactly as it happens to Speedy in the second part of the tale."

When asked to estimate the hours gone into research, he hesitated, then replied, "There's no way of guessing . . . it was done in pieces over months. It was a long time, though. A lot of what's in the story is based on things that Neal and I have seen, he working on that rehabilitation program, and myself living on the lower East Side.

Why was a long-established character used to dramatize heroin addiction? "We junkied Speedy, rather than a made-to-order character for several reasons," explains O'Neil. "We wanted the heroes involved emotionally in the problem, rather than involving them as aloof crimebusters.

"AND I THINK KIDS see a character they've seen often in the texts, and we were trying to make them come emotionally vulnerable. We're saying, 'Watch out'—they can become emotionally vulnerable. A hero, and when such a hero is hooked on drugs, addiction becomes a reality."

"We were going for the established character, the readers to react as the best friends started shooting."

Both O'Neil and Adams say they captured the "vulnerability" in the issues. A's favorite sequence:

"SPEEDY HAS JUST been drawn and he faces his gu- bivalent feelings. He is ma- helping him, he is enraged not helping the drug prob- attacking the symptoms. I can help some of his frien- too happy because he kno- them are going to die. He a- his guardian has done for- but he doesn't want to stay w-

"And the way we have h- and the look on Green Arrow- just been put down (Speed- him in the mouth) and the k- he's just like everybody else."

"But he also has this l- grown up in a couple of- walking away from him. I- these smiling expressions- coming down the eyes."

ADAMS SAID MANY p- tional office have been m- the sequence.

But the main question i- effectively campaign again- sighs, "We try to assume- childhood memories and- you are influenced by this- your best.

"I can't say if we're g- kid away from taking a- sure hope so. The story wa- in mind."



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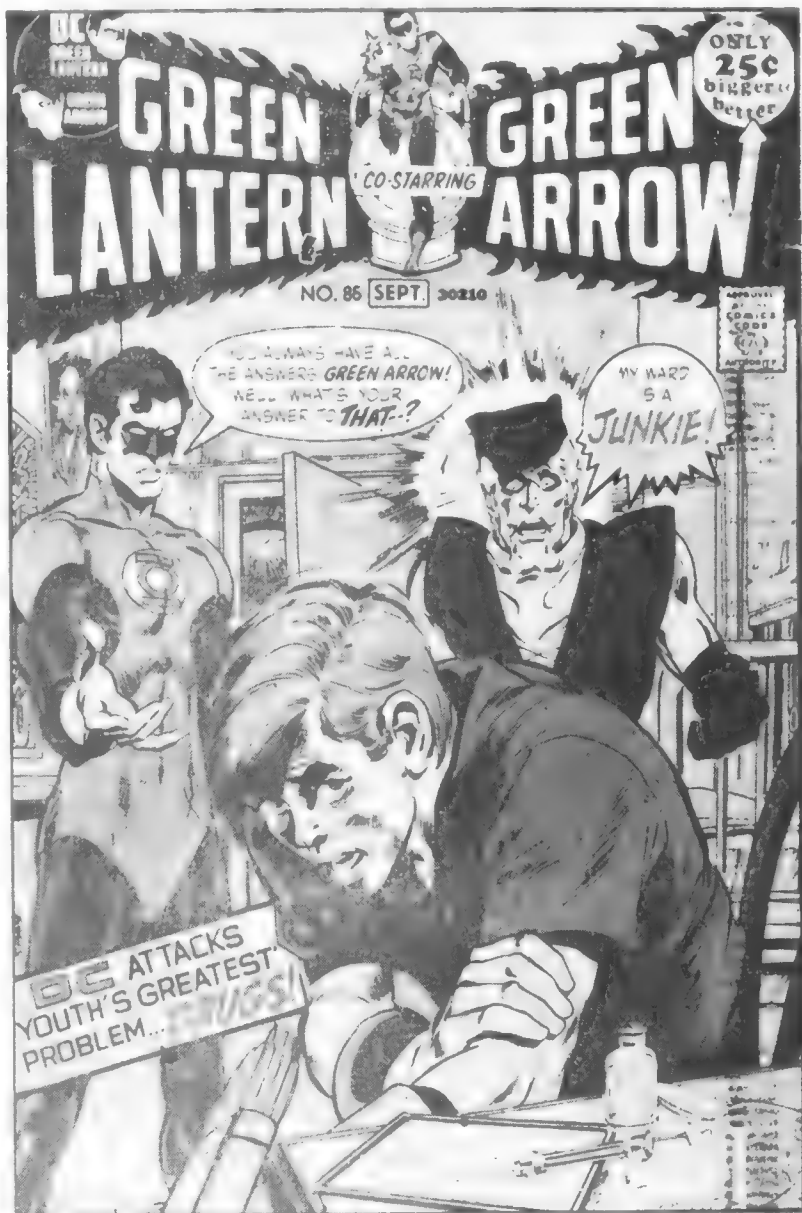
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SUPERHEROES TURNED SOCIAL CRUSADERS — The drug problem hits home for Green Lantern and Green Arrow in the latest issues of the comic magazine they share. Issue No. 85 is pictured here.

CURED—Speedy is cured and sets out with a new purpose in life: to help other junkies.

it'll kill me but won't say when" (issue No. 86), Green Arrow, who has been travel-

voiced emotionally in the problem, rather than involving them as aloof crimebusters.

sure hope in mind."



THE END OF ADDICTION—The Green Arrow's ward is cured of his addiction, but one of his friends meets the all-too-frequent death of a junkie.



THE NEED — Artist Neal Adams graphically portrays the anguish and pain of heroin addiction with a single panel.

In this issue's 'letter col, I stated that writing rebuttals to Roy Thomas was my second favorite thing in the world. That, naturally, is the set-up line to a very old old Johnny Carson joke and I'll feel little joy if I've kept anyone dangling, awaiting the pay off line, which now follows: My first favorite pasttime is doing push-ups over a smoldering volcano. Yes, I know it wasn't worth waiting for and if this is any indication of the type of article that is to follow, I'd advise you all to proceed on to the next article at once. Do not pass Go, do not collect \$200, ad nauseum...

Though I be filled to overflowing with *joie de vivre* (That's a little like *chemin der fer*, which we discussed last issue. This isn't a fanzine, it's a correspondence lesson in French!) I am not above/below a bit of philosophy, which necessitates that we deviate from our series of unsung artists. I asked Editor Brancatelli if I could, and he said it was perfectly okay to deviate. Or, maybe, he said that *I was* a deviate. Nevertheless, our topic is one that is near and dear to all of us---fandom.

Yes, Joe Brancatelli, I know that I once advised you to devote CFM to reviews of the comic field. I know I said that I'm sick of fanzines that just discuss fandom. I know all that---But if you let me go on with this article, I promise not to tell anyone about how you tried to get Steve Jenkins drafted and sent to Viet Nam, so he could mail your zine out for free. By the way, it wasn't too bad an idea, at that!

Forgive my autobiographical paragraph but I have been an active member of fandom for a few years now and--good, bad or indifferent--a very prolific contributor to article-zines. I've decreased such activity, as of the past year or so, because I discovered that there were people who were actually willing to *pay* me for my writing. Pay. Money and everything--For sitting at this typewriter with my rounded shoulders. Everyone says that I am a pro--except me. I refuse to call myself that until I qualify the context of that word.

Fandom, though it may often be hard to believe, is comprised of human beings and human beings like to hang labels on people. Liberal, conservative, reactionary--They're labels and it's easier to react to them and the stereotypes for which they stand, than to react to individual humans. Fandom's labels are "fan" and "pro" and, much to my dis-

may, they are usually used to either denote quality or as a sort of fannish caste system. Both are equally ridiculous. A pro is a person who regularly receives payment for what he writes. He is not necessarily more skilled in writing (or drawing, for that matter) than you are, nor is he entitled to any special privileges. But by selling his work, he is essentially putting it up for a public inspection. I don't think that I have changed at all since I began working for either Jack Kirby or Walt Disney, other than that I've gotten my expenses paid for at two conventions. I still contribute to as many fanzines as time permits and I'd like to think that my gratis work is as good--or bad--as what I get a check for. By the way, do not let anyone ever tell you that anyone who works for Disney Studios doesn't earn whatever he makes. It takes infinite courage to walk into your bank with a check with a picture of Mickey Mouse waving a straw hat. If the amount is small enough, I contemplate not cashing it, rather than stride into California Federal Savings with one of those things. I often dream of looking down at the currency I receive and seeing Donald Duck's picture on each bill. Boy, when I write a deviating article, *I deviate*.

This issue, one Roy Thomas began to debate what he *expected* me to say. This is not the place to discuss any of that, as it happens. And, besides, the other points in that letter interest me more. I'm a little surprised at Roy knocking Tony Isabella just because Roy was called a "hack", as a part of an article which called Roy one of the most creative people in comics. I'd hate to see what Roy would have said if Tony had said something unkind about him. But there were two points in Roy's letter that I have to agree with and they shall comprise our next two paragraphs...

One) That Hannes Bok quote about fans who hound pros for artwork quite well puts down an element of fandom that I have *despised* for years. Some day, I may publish some samples (sans signatures) of letters which have been sent to artists I know, begging for or *demanding* freebie drawings. It is enough to make anyone ashamed to be a comic fan.

Two) Roy is right. Fandom could evaporate tomorrow and it would not affect the sales of the comic companies to any noticeable degree. However, I would debate what some may view as an inherent implication within that statement---that fandom is *good for nothing*.

"Newszines rely on rumors and fourth-hand information. . ."

I frankly think that fandom has never pretended to be of any assistance to companies. Fandom exists sheerly for the purposes of the fans. It rises as a manifestation of a world-wide enthusiasm and interest and fan-zines, such as *Comic Fandom Monthly*, exist because fans want to read them and fans want to write them.

I like this particular zine. I like the idea behind it because, to me, the most enjoyable aspect of fandom has always been to discuss comics with my compatriots. I feel there are too many "art-zines" around, all featuring the same amateur drawings of barbarians. Not that there's anything wrong with fan-art, mind you. (Some of my best friends and all that!) But I think that fandom is a communication between people of the same interest and that communication is more built on an exchange of ideas than of practice drawings. It's *criticism*, of which I am writing. An extension of what's in comic letter columns, perhaps, but basically a rather simple exchange of ideas--often between rather simple people!

And, so, I think that Roy Thomas' lambaste of CFM is a little ill-placed. Perhaps, being up in the Vision Building on Madison Avenue (a damned appropriate place for Marvel to have its offices, I must say!) he has become out of touch with the fandom that he was once quite involved in. There are many zines *far more* irresponsible in their editorial policies than CFM. And, as some wise man--I think it was William Buckley--once said, one example is worth a thousand words. (Matter of fact, in Buckley's case, one example usually takes a thousand words!) Thus, what follows may well serve as a shining example of *FANZINE IRRESPONSIBILITY*! The next paragraph is a verbatim quote from an actual fanzine and, since I didn't ask the editor for permission and since the writer has departed and the zine matured into a very fine publication, I'll not specify which zine but take my word--it's from a real zine! Honest! And the quote was called to my attention because, before the following excerpt, there was a slur on me and a testimonial that Jim Steranko was the finest artist in the history of mankind. So, with apologies to Mr. Gil Kane--whose work *I like* very much--here's the quote--in italics, Branc, so nobody believes *I'd* say things like...

Gil Kane stinks. Why does everybody like Kane? He's dirty, rotten & not a very good

artist. The only good thing about him is the way he shows action. The only thing. Look back at the recent issues of Suspense he drew; Cap, monsters, girls.... everything looks the same. When drawing monsters, he doesn't change the muscle structure one bit. Ditto. for facial expressions. Kane is one of the worst, and National deserves him. The lips simply don't look like that. Gil Kane is an ass, and I can't find any other thing to say about him. El Foldo to Kane!!!

Well, certainly nothing in CFM approaches that kind of ingenuity! The writer is certainly entitled to dislike Kane's work--he's not the only one I've heard of--but there is a way he could have presented that opinion without sounding like a blithering lunatic, and that is the worst kind of lunatic that there is!

But the point is that there is a place for serious criticism. Because fans are not in possession of total knowledge of the comic industry--and should not be--they often make unfounded statements. Newszines rely on rumors and fourth-hand information usually and a quick look over your back issues will reveal an alarming percentage of news items--that simply, never came to pass...and a reluctance on the part of the newszine editor to make use of a widely-known device called a *retraction*. The degree of inaccuracy isn't too surprising considering the circumstances the news is gathered under but it exemplifies the kind of "factual vacuum" that comic fans operate in when they go into matters not within their province. To a degree of almost 100%, when some fanzine talks about a certain comic selling well or poorly, there is *no* basis for their information. They may be right or wrong but, unless it's a quote from Carmine Infantino or something of that nature, fanzine items about sales are always *educated guesses*, as opposed to news items. And, even when there is a legitimate source, fans are not in possession of enough information to interpret those figures. I'd advise everyone to ignore such information in any zine.

But, lest I become the fandom party pooper, we'll get to the optimistic side; Fandom has its purpose and every right to flourish. By virtue of their being consumers, comic fans have every right to criticize comics and it is to their own advantage to keep the criticisms within reason, unlike our quoted

BEARD MUTTERINGS III

NORMAN MASTERS

Ahhhhh, I'm just going to wallow in the flood this time, folks. All of these oldie-goodies on hand from DC, and yes, many of the very type of items I was hoping to see, only two months ago.

The most unexpected item from DC--and the most delightful--was *DC Special* #15 with all those old Plastic Man reprints. At first I thought it was reprints of a couple of the stories DC originated from 1966 into 1968, (afterall, if they reprint something as recent as Deadman...) but no, that cover looked like the real stuff. Wow! And it was! The very first Plastic Man story, and the origin of Woozy Winks, too! Quite a package.

DC's resurrection of Plastic Man four years ago never did impress me that much. Somehow Plas. Jr. just didn't have the vim and verve his old man had, and Gordy came nowhere near being an adequate substitute for Woozy Winks. Comparing the two, side by side, now, I've tried to figure out why the original Plastic Man just looked better. I guess, in part, it's that square jaw on Plas Jr., and the rest must just be the weird-shapes Plas gets distorted into. Sure, Plas Jr. distorts into strange shapes, too, but there's more really outrageous distortion disasters in that single ten pg. reprint, "Plastic Man Products" than in all ten issues of the revamped *Plastic Man* of four years ago. And it's the sheer outrageousness of those shapes with that ghastly grinning head likely to crop out *anywhere* that is appealing. I sure hope DC makes a mint off that Special so they reprint lots more.

Other than Plastic Man, the reprint I enjoyed most is as much a surprise to me as was the fact that I actually enjoyed the gothic romance stuff. Something I'd never heard of before--the *Lady Danger* strip--reprinted in *Lois Lane* #115. For some reason I thoroughly enjoyed it--the old dizzy dame, nosey reporter bit, no less. Her looks remind me a lot of Lucille Ball, and I've never been able to *stand* Lucille Ball, so with that as a liability ol' Lady Danger must have a lot on the ball! (Or--over the ball, shall we say?)

Maybe the major appeal of Lady Danger, and, by extention, a large number of the other old reprints, is similar to the appeal of old situation-comedy movies. They're all cliché and predictable, certainly, but they are relaxing and comfortable as a result. Though I applaud the relevance kick most comics are on now, at least sporadically.

With all that relevance kicking out at us on the stands every month it reaches the point where it seems you're just being preached at and preached at and preached at. Oh, they're all good messages, of course, and well-intentioned (but then, what preacher's message *isn't* well-intentioned and supposedly "good"?) but after awhile you start feeling, "Look, Mac, cut the lecture, eh, and just give me a good story." Our society is bombarding us with relevance, at this point, and it seems everybody is getting on the old bandwagon (it sells comics and stickers and politicians and *everything*.); and in reaction to it comes this sudden upsurge in nostalgic publications: *Liberty* and old pulp reprints, which all seem to go over quite-well as a result. For the nostalgia seems to take us back to a quieter, less troubled world where we can laugh and where black was black, and white was white and there weren't so many of these troublesome greys....Ah, I applaud the relevant comic books--really, and I'm not being facetious--and I get tired of the other very rapidly. But I also get full-up with relevancy after a while, too, and revel in retreating to things like Lady Danger for just a short while. It should be noted, however, that this relevancy kick the comics (and our whole society) are into is just the old Puritanical guilt stuff being thrown at us in a different form. For really what they're preaching is: "Each of you isn't *doing* enough. You're apathetic, you're one of the guilty; get up and do something worthwhile for your fellow man!" And meanwhile all that writer is doing--and can find to do--is preach to any and everyone else. It just amounts to talk, and I become skeptical of how much talk actually accomplishes. The major tenant of faith of the relevancy kick is that "Talk will solve all".

Back to the irrelevant (which becomes, paradoxically, relevant, in reaction to the "relevancy"). As is to be expected none of the super-hero reprints from the 40's compare artistically or story-wise with our current fare (with the exception of Plastic Man, he's in a class by himself). The only other reprint I actually found myself enjoying was "The Toyman's Castle" in *DC Special* #14. Toyman, like the Penguin, is at least a kooky character. The others were just "interesting" for their antiquity. Tarantula (in *World's Finest* #207) is so uninspired that it is easy to see why he survived only 19 strips. The Green Lantern reprint in *GL*

It has come to my attention that there are certain fans who don't think that I represent Canadian fandom too well. Please remember I live in Quebec and not in Vancouver B.C. I'd intended to do the first few columns on material which I can comment on from Quebec, and pick up people who live in other parts of Canada to write me and help me fully represent Canada. I will be combining reports to make an interesting copy for a long time to come. I picked up one correspondent and he has helped me a little. Acknowledge Rod Fraser.

Ultraman has debuted in English on Quebec television. On CTV saturday morning 7:30. I believe it was originally filmed in Japan & it is a superhero type show. It was running in Montreal in French for quite awhile before it finally came on in English.

Captain George Henderson appeared on CBC national show DROP IN. Derek Carter was also on, doing a comic strip involving the main characters of the show. Derek showed samples of his work and much preliminary work to the strip. Captain George told the story of how he came into contact with the sponser of *Canadian White*. Henderson said this guy owned almost all the original artwork to these Canadian products of the forties. He displayed (on film) a warehouse storing all the artwork, and thousands of copies of the printed versions. The show lasted half an hour and in many spare moments pages from the comics were read with the art taking up the screen. Captain George was also on the nationally distributed show TAKE 30. He talked about much the same things in the few minutes that was devoted to him.

Charlie featured only reviews of the fanzines in the issue I mentioned in CFM #2. I understand the issue before that had carried French reviews of American fanzines. *Pilote* features Phillip Druillet in certain issues only. He does his continued strip *Lone Slone*, which is excellent.

Also note that there is an English edition of *Charlie*, but it is not at all associated with the French zine.

Tintin (a magazine like *Pilote*, weekly, twenty-five cents) has been running a strip called *Dani Futura*. The strip is excellent and the artwork is fantastic but the issues come out irregularly. One issue with the strip, several without it. The issue with G. Kane was to have been an August issue, but I have not seen it as yet. The character *Tintin* has been running in *Children's Di-*

gest for quite some time now. This book is in English. I have also ordered a few issues of *Phenix* (see *Graphic Story World 2* for details) and will comment more fully on the zine in future issues.

I have recently received a copy of *Zine-Zone*, a French fanzine by Jose Fayos (also, he's European distributor for *Comic Crusader* and *Witzend*). It is in French and its really nice. In a future article, I'll go in to depth about it. I mentioned Rod Fraser earlier in the column, now I'll tell you why. Rod lives in Corunna, Ontario, and here's what distribution is like in his section of Canada: *Although not near perfect, I feel that in this village of three thousand plus we have about the best within a 25 mile radius. Maybe it is because the only store here to sell magazines and pbs handles anything he can get his hands on. I have never known to miss a Warren Publication or Skywald in the last year or so, and he even had both of the Kirby slick mags. He also has the reprint black and white horror mags by Stanley and Eerie publications, sf pulps, you name it. As for comics, while not being as reliable you can almost always expect to find what you want.*

He continues on fandom: *The fan activity out west is minimal, but there is some. A friend of mine (Barland Romning) publishes a fanzine (BLAST) and there was the Calgary con. Things are improving, albeit very slowly.*

He also mentioned *Comic* and *Crypt*, Vincent Marohesano's "pocket zines" and some zines I didn't mention. All were from Ontario, Ontario being larger than Quebec. There is an sf club and of course, Captain George.

The closest thing Quebec has to Captain George is Archie's (Snowden's pocket novels and comics). Archie's has thousands of comix at exorbitant prices. He doesn't deal by mail anymore. He won't let you meet his customer (to find new fans) as he doesn't want to be blamed if you rip anyone off. We also have Universal Book and Stamp Mart. The dealer buys comics cheaply and sells them at half the cost of Cherokee Book Store. He has their catalogue and you can pick up things like *Spider-Man* #1 for \$5.

There is the NDG paperback store which sells comics at three for twenty cents. Another fanzine which is coming out in Toronto is *Reflections*, from Neal Stein. On the 25th of September, a few Quebec fans had a meeting. A couple here and quite a few at

THE UNFANZINES

A. MALIN &

G. BERMAN

The first thing we should do is explain the title of this article. All of fandom has no doubt noticed the lack of good fan fanzines. As of late, fans have produced very little worthwhile material from their own ranks. There are so few writers of any substance that it's amazing that science fiction and comic fans take pride in their imagination. The vast majority of fan art is quite poor. So poor in fact that of 25 or so contributions we've received for our zine *Infinity*, we've used only one. Perhaps this explains why there is this very definite lack of fan fanzines. Perhaps this explains the emergence of the *Un-fanzines*.

Un-fan-fanzines are defined as a publications produced by fans, consisting of professional artwork and text. Examples of the Unfanzines are numerous. To name just a few: *Squa Tront*, *Spa Fon*, *I'll Be Dammed*, *This is Legend*, *Seraphim*, *Anomaly*, *Reality*, and many more. Characteristically, these issues are marked by a high price brought on by offset printing on heavy slick paper, color covers, and in general, editors with oversized heads. Include our *Infinity* in that bunch.

Before we get back to our topic, we want to mention Phil Seuling's *Second Sunday* new gatherings. They are not cons per se, just dealers selling and purchasing from the fans who attend. Beginning in November, they have hopefully, a bright future. They'll be held the second Sunday of every month. Bright futures are also ahead for the underground comix. Usually associated with violence, sex and profanity they are beginning a turn toward sf and horror themes akin to the EC vein. In an era of fullness, profits and unemployment, the undergrounds are doing better than expected by the founders and editors.

I'm sure that a majority of the persons who attended the 1971 Comic Art Con this July are aware of the fact that the con was a huge financial success, taking in a few thousand for the heads of the con. Tables at 50 dollars a shot are quite expensive even though it's worth it considering the turnout and the sales made. The security was improved over last year's gathering, but we do know of things being stolen. In advance of the con, Seuling told us dealers to be on guard. Due to the fact that many of the people attending were apt to steal, he said he would not be responsible for stolen items.

That guy, James Sandusky, who stole people's money through the mail was there! We

wonder why no one did anything. We also took notice of the fact that there were no people sitting on the floor selling comics without paying for a dealers table. Last year many dealers were complaining when this occurred.

Getting back to our topic. The editors of these slick fanzines are often forced to sell copies to a dealer at a reduced rate to get together some money to pay what they owe on printing, art, etc. Interestingly enough, the dealers sometimes ends up making, and the editor ends up losing money! The costs of color, printing and art leave very slight room for profit on the publisher's side, and since dealers won't buy in quantity unless they get a 40% or so discount, dealers do quite well in the fanzine market. A majority of the better known artists charge \$25 a page for first printing rights for a strip. In other words you may print the strip only once for the price agreed upon--he may then reprint the strip anywhere else he so wishes. On single illustrations the rates are different, depending on size, detail and, of course, name. A full page oil painting can go as high as \$100 dollars to about \$50 for printing. The person who owns the Frazetta oil used on the cover of *I'll Be Dammed* wants \$250 to reprint it in color. G.B. Love wanted \$100 to reprint the Corben-cover used on a recent *RBCC* cover. When the price for printing of an oil is coupled with that of color process printing, the rates for having color oils amount to quite a lot. Is color worth it? We honestly can't think that a color cover is worth an extra 50 cents which is usually what it amounts to. When you can cut out color and add an additional twenty pages, it's quite obvious which is desirable. We're not saying that color isn't nice, at conventions it helps sell copies, it is a status symbol of quality to have color, and does, of course, add to the magazine.

Advertising is also very expensive in the capitalistic day and age. It means ruin to prospective publishers of some of fandom's, best&worst. In our opinion the *Rocket's Blast Comic-Collector* remains the best place to advertise. We have definitely changed our minds from a few months ago when we believed Alan Light's *Buyer's Guide* served fandom best. We get the best response from the *RBCC* and most important, it is firmly established as a center of the old and new collectors alike. While the *Buyer's Guide* has almost twice as many readers, it seems to us the

THE UNWEIGHED, 2nd.

readers aren't ordering anything. We welcome all comments on this.

Another aspect of publishing is postage. The Postal Systems. We are sure that many of the copies that we send of our magazine end up torn, mushed, or eaten up by the time it reaches our readers hands and mailboxes. We hate to get a perfectly good fanzine at a cost of one dollar, only to have it torn up on us. We now know how our readers feel. Recently Ken Smith's posters came in badly and it really is a pity considering they are quite nice.

Each issue we would like to spend some time on a particular fanzine that is currently being published. As of late, there has been some controversy on *George*, fandom's self-appointed screen for fanzine buyers. It is quite a good idea. We think, though, that they made a wrong turn somewhere. They won't listen to criticism and we know. *George* is putting down many smaller efforts which can begin to grow. A review like the one they gave *Infinity One* could have ended still another fanzine from publishing. We've improved since our first issue, but a review like that one could kill a potentially fine magazine. We believe the review of us was ok, but others they have been giving have not. And their rating system is poor, as are all rating systems. We don't see the desirability of numbering a zine, good or bad.

VIEW FROM CANADA, con't.

Ken Steacy's house. Ken is a local fan and artist!

I guess this is the wrap up. I shall try to make it short. I need comments from Canadian fans. I write back, and if you write me than you shall see. I want to hear your comments as soon as possible. I can recommend *Pilote* to many interested fans. It's got quite a few interesting things even without Druillet. My address: 17 Holly Rd. Hamstead, 254, Quebec, Montreal Canada.



BEARD MUTTERINGS

#86 was more interesting, but only because GL is a more colorful character. Campily funny, otherwise, I suppose. It didn't impress me for personal blind-spot reasons; flame type and ice type super villains and super heroes have always left me cold. (pun) They have always seemed the most silly of characters and I always react with a certain amount of disgust to their appearance.

The Spectre reprint in *World's Greatest Super-Heroes* was rather striking for a couple of reasons. Firstly, the abruptness of the conversation seemed more obvious here than in other places. It's exactly the way most amateurs, now, would write a super-hero comic strip. It has the same sound to it. And the second to last word balloon, "No, Clarice! Romance is not for me! Good-bye!" sums up something so well--tho I'm not exactly sure what. The attitude of boys when they are just beginning to read comic books and want to have nothing to do with girls at all, with that sissy stuff or "mushy" stuff. The Vigilante, in this same book, rouses immediate comparison to our current motor-cycle riding super-hero, Hell-Rider. Vig may not be mod, but he's much more colorful and inspiring. The heavy violence kick in *Hell-Rider*, so disgustingly blatant, only adds to the sickness that permeates our society, for those characters glory in it.

In *Justice League* #94 we have two more golden age reprints--Sandman and Starman. The thing that struck me about the Sandman reprint was the detail in the background as compared to the preponderantly lack of detail in the background of the Spectre strip. Coincidentally appropriate to the characters; sand is highly textured and ghosts are not. The second page of the strip, with almost no word balloons, shows a beginning towards the *artwork-showing-it-all-more-graphically-than-words-can* kind of stuff that's been done so well by Jim Steranko and Barry Smith.

Starman is the most sleekly colorful and the most handsome of all those old super-heroes. He looks the way I would fantasize myself if I were to be a super-hero. The story was dull, but I enjoyed the scenes where Ted Knight is at the Flamingo Club with his girlfriend. The expressions on his face capture so well our stereotype of the high society socialite. Like something out of a 1910 popular novel. That bored *masculine* look! Sometimes scenes like this are worth the price of the whole comic book.

This month I'm going to start off my column by slightly deviating from the usual comic reviews (which will come a bit later of course), and instead review a TV show. (Rejoice Cleveland Amory fans for I promise you it is for this one time only.) The name of the show is *Archie's TV Funnies* and is seen every Saturday at 10:00 (EST) on the ABC-TV network. I'd like to give kudos to the men behind this show because it features animated renditions of some of your (and mine) favorite comic strip characters. The ones that are featured weekly are *Broom-Hilda*, *The Drop-Outs*, *Emy Lou*, *Smokey Stover*, *Nancy*, and *Dick Tracy*. One very good point in the show's favor is that the art for each of the separate cartoon characters is attuned to the original artist's style on that particular strip. It's one weak point is that the strips lose a lot in the transition to animated form. For instance, each of the segments (except for *Dick Tracy*) runs about a minute or two and features a few sight gags, which in my opinion, looks and are appreciated much more in its original form as a comic strip. It's strongest point, I might add, is the *Dick Tracy* segment which I believe is the most difficult part of the show to do, as it's hard to do a good story in the five minutes time allotted for it. But still, they seem to do it successfully and I am amazed at how good the art is on this segment alone. Of course Archie and his gang are present also with an adventure for us later on in the show. (And again, here is another weak point as it depicts Archie and his gang as being real people, which we know they are not, against the backdrop of the cartoon characters.)

This month's *National Lampoon* impressed me very highly as it features a very well done satire on *Mad Magazine*. (and it seems like it could've come from *Mad* as oft time they themselves do satires on themselves.) The thing that made the satire look so good is because most of the people involved in doing it also work for *Mad Magazine*. Other strong features in this month's issue feature a parody on *Sesame Street* (which is very funny indeed), a Hire the Handicapped Cartoon page (which, though it might be in bad taste is still funny nonetheless), and a great game for Radicals and the Establishment, not to mention a very good looking cover. Also, for you porn buffs, this month's Foto Funnies is rated X.

Lois Lane # 116 features the conclusion

of the two part Thorn adventure. Needless to say, it turned out completely different than what I expected (and as you recall, I had thought it's conclusion would be a Marvel plot reject). Instead, I was pleasantly surprised by the outcome and fantastic art! The *Lois* feature story this month is so inane it is almost not worthy of going into. Imagine, Superman being pulled all out of proportion by some trick mirrors. The only good thing about this story was the way Superman was depicted as being in pain but the story, on the whole, was much too ridiculous to be accepted by me.

The feature story of this month's *House of Mystery* # 196 is a great piece of writing and art by Gerry Conway and Gray Morrow, respectively, and is entitled "A Girl and Her Dog." It has a fantastically done surprise-ending. (Unrelated to the book, it is in my opinion that Gray Morrow can make even the most badly written story look good with his art.) Also, a few choice reprints, and a great adaptation of Wordsworth's MY HEART BECOMES SO ICY COLD by Len Wein, rounds out the issue.

Action Comics # 406 has a weak lead story mostly because it irritates me how stupid Superman can be sometimes. A miracle master appears suddenly collecting scientists and the like in a sort of commune. Superman goes to investigate and is amazed at the powers this man displays which seem to be greater than Superman's, when in reality it is an escaped Kandorian plotting to take a few choice people to another world to make a better planet. The second story, "The Ghost That Haunted Clark Kent", although a backup feature, is better than the lead in story. Though it was a good story, perhaps it was a bad choice to include in this issue as both stories feature his quarry as knowing his double identity. And this gets somewhat tiring being done twice in one issue. Another choice reprint featuring the Atom and the Flash teaming up rounds out this issue. This feature was excellent.

Fantastic Four #117 features intrigue, mystery, and the supernatural all combined in a spine tingling tale entitled "The Flame and the Quest." The villain--Diablo, the quest--for Crystal whom Diable has kidnapped and is holding for hostage. A very good issue indeed; a change from the stuff Marvel was previously dishing out. The story is by Archie Goodwin, with the art by John Buscema and Joe Sinnott.

It's been said, that in its short 10 year history, comics fandom has drawn a close parallel to science-fiction fandom in its goal and in its achievements. Usually comicdom runs about three years behind the sf group, that is until now.

Currently both fandoms are consequently experiencing a boom of enthusiasm toward amateur press alliances (or apas) which seems to be without end.

Since a few of you may be a bit in the dark about apas and how they operate, it's wise to go into a little background material on them. Apas are groups of fans who exchange fanzines (called apazines) through a central receiver (called central mailer or official editor). These members pay dues to cover the cost of postage, etc. Each group has a set of rules that say how many copies of your zine is required to be sent to the central mailer, how often you must send in a zine to remain a member and how many pages a zine must have to count as credit. Frequency of the apa (some are monthly, others quarterly and some weekly) and amount of dues are also designated in these rules.

The central mailer assembles one copy of each zine in to a single bundle, then mails out one of these bundles to each member. Thus, you have an apa...or at least the bone and marrow of one. The meat comes from the members and the material they produce. Usually, your material is based on the type of discussion the apa is centered around. Some apas are for general material (comics, sf, TV, etc.) while others go in to specific areas like comics, children's books, etc. The members communicate with one another by a "mailing comment" in their fanzines and at times zines consist of little more than a batch of mailing comments.

Now that all the old apa-members are completely bored by the foregoing and all the potential members are utterly confused, perhaps it would be best if I went into some news on current apas. I've listed them as follows: name, frequency, number of copies required, and how often you must contribute and the dues. This is followed by current information on the group and facts I feel may help you to make up your mind. Remember one very important thing: when writing any of the people listed here, it is wise to include a self-addressed, stamped envelope as most CM/OE's do not pay postage out of their pockets and it must come from the group or just go answered.

Capa-ALPHA (monthly, 60 copies every 3 month period---\$1) is comic fandom's oldest apa with the 84th mailing being October's. The membership is full at 50 and there is a wait list of 7. However, it is moving very fast, and you'd probably reach full membership in three to five months. A dollar will get you a copy of the current mailing, put you on the waiting list and then go towards your dues when you reach full membership. K-A is mostly a comicapa with discussion running on comics and comics art. Mailings run at least 200 pages per month and often over that. In October the group will be electing a new central mailer, which I'll report on next time, but for now write: Fred Patten, 11863 West Jefferson Blvd. #1, Culver City, Calif. 90230.

Myriad (every 6 weeks, 35 copies of 4 pages every other mailing---\$1) is a general discussion apa that is also going through an election. Here, however, just one candidate (or should I say candidates) is running and it's a rather *sure thing* he(they) will win. The new OE will be Cliff Biggers, assisted by his wife Susan, who resides at 621 1/2 Olive, in Cedartown, Georgia 30125. The 25th is now out, with the deadline for the 26th falling near mid-November. The membership is not full at 30 and you can join immediately. You will be placed on the waitlist until you contribute your first zine. Again \$1 will get you on the list, or if you just want to feel your way in to the group, send in 75¢ for a sample of the latest mailing.

Galaxy (every 6 weeks, 35 copies of four pages every other mailing, 50¢) was thought to be completely dead until Gary Steele (PO Box 2908, Rome, Georgia, 30161) decided to revive it. Gary plans for the 12th mailing (his First) to go out in mid-October and since a lot of the old members have probably lost interest these past few months, there will be plenty of room for new ones. The 50¢ fee will get you there, or 40¢ can get you just a sample of #12. Discussion in *Galaxy* runs like that in *Myriad* with comics, sf, TV, books and other general items being the main topics.

Southern Fandom Press Alliance (SFPA) (A bi-monthly, 25 copies of 6 pages every other mailing---\$1) is a rather unusual apa due to the rule that at least 75% of the members must live in a southern state, but the apa's a damn good one nonetheless. Don Markstein (7919 St. Charles Ave., New Orleans, Louis-

APA WATCH CONTINUED

iana, 71108) has led the apa from near-death to a true "golden age". The last mailing had 451 pages and Don's aiming at making this a small issue compared to the future. Write to Don for information as the waiting list is a bit long, but moving fairly fast. SFPA's mainly a science-fiction apa but comics and other items usually find their way into it's pages.

SAPS (quarterly, 33 copies of six pages every other mailing---\$2) is one of fandom's (sf) longest running apas. Mainly serious sf fans are found in here with some discussion of other things. The waitlist is about non-existent right now so it might be advisable to write the OE (Doreen Webbert, 1415 Barcelona Avenue, Akron, Ohio 44313) as soon as possible if *SAPS* appears to your liking.

There are a lot of other apas which have sprung up these past few months or just come into general fandom's view. Among these is Rob Solomon's *Exponent* (monthly, 45 copies of four pages every three months---\$1) which is coming out of a rather immature period to bloom as comic fandom's most fannish apa. Rob hasn't really set the membership at any given number so there's plenty of room. Rob can be reached at 9702 Beverlywood, Los Angeles, California 90034.

If you're looking for a brand new group, Mark Verheiden (3245 SW 185th Avenue, Aloha, Oregon 97005) has started *Apa-5*. My details are sketchy, but there's a rule that 25% of the members must come from the Northwest. It is young, and is comic-oriented, and Verheiden seems reliable.

Basically, these are the more popular apa groups that I feel CFM readers would be interested in. There are others and if enough of you want, I'll list them in future issues of CFM. If you've got apa-fever, send me 10¢ for a copy of my *Apa-Index*, prepared last winter. My address: 128 West Fairground St. Marion, Ohio 43302.

Any of you who want to see apazines can drop me a stamp and I'll send you a few of mine. For those of you who have asked, *Date-line: Comichom* is not dead. Issues #28 & #29 are out as you read this and available for twenty cents.

We'd love you opinions on the following question: Should this column be expanded to include fan news as well as apa news? Also, is there any interest in seeing a History of Comic Fandom? We've had ten years of activity, yet we have no place to record the events and people who have made our history.

COMIC PODIUM CON'T

I have a subscription to Warren Magazines and it amazes me that I get my issues later than that of my newsstand. That's why I was so relieved when *Eerie* #37 hit my mailbox having seen that great looking cover at the newsstand. After seeing this issue with all the fantastic art and very well done stories all I have to say is, *Who says Warren mags aren't getting any better???* "Horror at Hamilton House" was my favorite with "Deathslayer" in second position. These stories especially, bring back that great old *Creepy* tradition which first made it great.

"Batman for a Night" in *Detective Comics* #417 was a very good story marred only by the fact that no matter how hard I try I cannot believe the Batman would willingly let a young man pose as himself knowing the danger he would be in. Except for that, the story was well done showing the Batman's sympathy and, at the end, what makes him tick. The Batgirl tale was quite a surprise at the end, as it showed the Commissioner as knowing that the Bargirl was in reality his daughter. Now, what DC should do is tell of the events which led him to his finding out. "Alfred, Armchair Detective", and a reprint, from the mid-'40's and "The Mystery that Edgar Allan Poe Solved" rounds out the issue.



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Supergirl changes the natural way of a whole world's way of survival of the fittest in *Adventure Comics* #412. The story is good as Supergirl gets her share of the action but I can't help wondering that this whole series could be vastly improved if a new artist took over the strip as right now, the art is rather simple and cartoony in appearance. "I was The Man With Animal Powers" rounds out the issue.

That is it for this month gang, so till next time Peace.---bp

Horror is in. If you don't believe it, look at the movie guides in your newspaper; or the latest science-fiction, or even the latest comic. I asked a friend of mine to help me--to tell me about horror and fandom. The friend, Dennis Defrenn, had some interesting things to say:

Horror isn't unpopular, it just that fandom doesn't recognize it for what it is, which is an art form. Ever since the beginning of time, man has known the sensation of fear. Today, horror is as popular as ever, with CREEPY and the Warren clan (bad as some stories are), and the recent interest in Edgar Allan Poe, H.P. Lovecraft and horror movies.

Looking at the horror zines this way I can almost accept them. But I just can't dig horror. It's not that I'm wholesome. I don't particularly want to see fandom stick to all flowers and Superman. But I can't swallow the blood and gore bits of horror. Why dwell on the grotesque? Why spend your time drawing sadistic hatchet men, when you can draw some sort of beautiful scene.

I hope I haven't incurred Dennis' wrath but this is how I feel. I'd really enjoy hearing someone else's opinions on this subject. I can be convinced, I suppose, but basically, I can discuss it fairly well. Send your letters either to this reviewer or directly to the editor.

RATING SYSTEM:

- 7---excellent, best in fandom.
- 6---very good, get a sub to this one.
- 5--good, worth trying at least once.
- 4---average, worth trying.
- 3---helper, a zine that's just starting and shows promise, but is not there yet. This zine needs perhaps a few good buyers and a good word to help it out.
- 2---fair, some major fault (like poor printing on a not so good zine, or just dull.
- 1---poor, worth money only to see what it's like!

Fan Informer #28/29, 30. 20¢ each from Arvell Jones, 5729 Cadillac Street, Detroit, Michigan, 48213. FI is back. The double ish has a good William Black cover, a nice fan-nishly written zine with lots of news. #30 has a Rich Buckler cover of the Butterfly, mucho news, the results of that reader poll in DC comics, and decent art. FI has always had much Kirby news and this issue is no ex-

ception. FI is coming back strong. As *New-fangles* closes shop, perhaps FI will fill the gap. Rates a 5.

Cape #1 from Greg Potter, 97 Massasoit Drive Warwick, Rhode Island, 02888. 50¢. There'll be no second issue. This zine has a great article by Tony Isabella on the epic of comics, a great column by Duffy Vohland, an article by me on National's dead superheroes of the '60's, an interesting article by Tom Orzechowski (co-editor of *Fan Informer*) and one of fandom's most interesting strips, the *Negative Utopia*. Greg writes on his interpretation of the *New Gods*. The back cover is poor while the front cover is good. Rates 5.

Voice of Comicedom #17 from Rudi Franke. No address is listed that I can find. This is part two of the story of Rowlf, a dog turned in to half-man who tries to save his former master's girl from the bad guy, who has, of course, raped her. The art is good, the rest is bull. 75¢ may be the price. Rates a 1.

Reality from Robert Gerstenhaber, 194-40A 64 Avenue, Fresh Meadows, New York, 11365. My copy cost one dollar, but I purchased it at a con. Price is normally \$1.50. *Reality* is another art zine. This one contains Jeff Jones in an interview, with Mike Kaluta, Frank Brunner and Steve Hickman art. QUASAR is a decent story with average art. ENDLESS CHAIN is also adequate story-wise with good art. DEATH IS A SAILOR is the best story of the lot, but the art is only adequate. Despite it's contributors, I found *Reality* dull and lacklustre and it rates a 2.

Comic Fandom Monthly #1: For price and address see page three. This is one of the best first issues I've ever seen. I'm excited about a fanzine for the first time in years. The columnists in CFM are certainly, of different backgrounds, ideas, ideals and styles. Though four reviewers talked about similar things, all did them uniquely enough to make them enjoyable. As CFM goes on it should get better. One reason for this will be the continued improvement of the editor as he goes along (I didn't say that if your listening Joe). The other reason is the natural development of the columnists. I'd say that by #3 or #4 everything should jell together. (Ed. Note: I personally thought CFM one was not as good as reviewed--JB.)

EDITORIAL

About 200 years ago, Thomas Jefferson penned something to the effect that a revolution every 20 years was a good thing. Personally, I have no doubts whatever that *Comic Fandom Monthly* will last 20 years, but I do not think anyone will yell too much if I did a little staff shuffling now. And possibly a little size change too.

When CFM was originally formulated our main emphasis was to be on opinions and reviews of current comics. To achieve this I "raided" the apas for the best writers I could find. I got them. And added 2 or 3 others along the way. We were going to supplement these columnists with some additional articles. We did this also. However from loc on the first 2 issues we found although most everyone liked us, they would have rathered, a zine that put emphasis on the older material. And starting with the fourth issue, it will be done. CFM will put the emphasis on older material and in-depth articles on today's field.

To do this however, we'll have to shake up the staff somewhat, and perhaps the size. To help me out with some of the physical & production problems, Steve Jenkins will become my associate editor. Unfortunately, this will terminate the FOUR COLOR-CARNIVAL. It will be missed. Also to disappear will be our column on comic reviews. It's writer, Bob Pinaha, will be placed on special assignment. He'll be contributing articles on varied items throughout the field. One will include an article on fandom's most mysterious organization, the DC survey club. There are other articles on tap, but we won't tell you now. The third column to disappear will

be FANZINE WATCH. Wally Stoelting wanted out after all the years of reviewing, so he'll get a new column called SOURCES. It will not start until issue 5, due to the research it entails. SOURCES will carry some in-depth discussions on the Ditko philosophy, the Kirby philosophy and so on. This'll be a series to watch. THE UNFANZINES by Adam Malin and Gary Berman will continue, perhaps picking up the slack of FANZINE WATCH. As yet I am undecided. Stan Clish's SOUNDING BOARD will continue, with an occasional DEALER WATCH when warrented. Mark Evanier will return to his series on Unsung Artists. Tony Isabella's WANDERING FAN will continue unchanged. BEARD MUTTERING will focus on older material as will JACH SPAKE. SCI-FI AND FANTASY will continue also. THE VIEW FROM CANADA, which has been quite popular will be given as much room as needed. APA-WATCH will also continue.

We will also add some columns and many new writers. Art Miller, long-time collector contacted me and starting next month we will be doing a monthly column on the old Nedor Comics group. If this proves popular we will ass more columns on other defunct groups. In addition to Art, Gary Brown, editor of the fine COMIC COMMENTS news/discussion zine has joined our staff. He'll be doing some special features for us, including reports on the outstanding French strip ASTERIX and the now defunct American comic series MAVERICK. Gary's a good writer, and he's been entertaining Capa-ALPHA so long, it's time his work got in to general view. In addition, at this time we're trying to get columns on the undergrounds, and reports from many European countries. Stay with CFM, you'll see the change yourself.

Before I mentioned briefly a size change. Well, I am forced to add at least 4 pages of material to fit our new look. However, as CFM is not making any money, I would like to add those pages the most economical way possible. Take a look at the insert of this issue. Do you like it? The pages were prepared on normal size sheets, just like the book, but were reduced in size to fit a smaller sheet. I don't know how it'll look myself at the moment I'm writing this, so I'm as much in the dark as you. If response is favorable to the smaller size, I'll be able to add a additional pages without cost. The important thing to remember is that you're getting the exact same amount of material on a printed page, only on a smaller scale. If the insert looks good, CFM 4 will contain 36 pages at that page size. If it doesn't look good, CFM will remain at 32 large size pages. Let us hope it looks good, as I personally would like to see more pages in CFM.





OK, THE EDITOR'S UGLY, BUT WE ARE NOT SELLING HIM...YET!

What does it take to survive in comic book fandom? Well, start with a smattering of Tony Isabella's *WANDERING FAN*, a little of Mark Evanier's *TERATOLOGY*, a dash of *BEARD MUTTERINGS* by Norman Masters, a pinch of Mike Raub & APA-WATCH, a half-pound of Cliff Letovsky's *VIEW FROM CANADA*, a *SOUNDING BOARD* by Stan Clish, some *SCI-FI AND FANTASY* by Joe Thomasino, a little *JACH SPAKE* by Jeff Wasserman

some dashes of Adam Malin, Bob Pinaha, Wally Stoelting, Gary Berman, Art Miller and Gary Brown, give it to Joe Brancatelli and "Jakey" Jenkins to edit, and serve it on a monthly basis, and you have got *COMIC FANDOM MONTHLY*. Every month CFM brings you fandom's best writers in large in-depth doses and gives you some needed relief from art-zine headache. Get fandom's only monthly article zine, CFM.

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CFM 4 READY NOV 24

- * The nominating ballot for the 1971 GOETHE which will reach almost 3000 people in '71
- * Information on the revival of the ALLEY AWARDS for 1972. They're back and ready.
- * Art Miller kicks off his new column on the NEDOR comics group. Art is part of CFM's new direction and will highlight one of NEDOR'S characters every month.
- * Stan Clish present the first part of his story "The Living Superhero." Some of you know him but he's not in comics, but he is qualified to carry the title.
- * Cliff Letovsky zeroes in on Canada and by a recent letter from him stating Montreal may soon be the comics capitol, I think he will be surprising us all.
- * Joe Thomasino reviews the FLYING SORCERERS by Gerrold and Niven, plus all our our regular columnists talking comics

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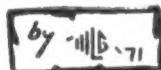
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FROM

comic fandom monthly

JOE BRANCATELLI

2016 EAST 23 STREET

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